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JULY, 1900.



At mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.

— *Hor., Sat. I, i. 66.*

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WILLIAM T. R. MARVIN, A. M.,
OF THE BOSTON NUMISMATIC SOCIETY.

LYMAN H. LOW,
OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY, NEW YORK.
EDITORS.

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All Communications to be addressed to W. T. R. MARVIN, 73 Federal Street, Boston, Mass.

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NUMISMATIQUE

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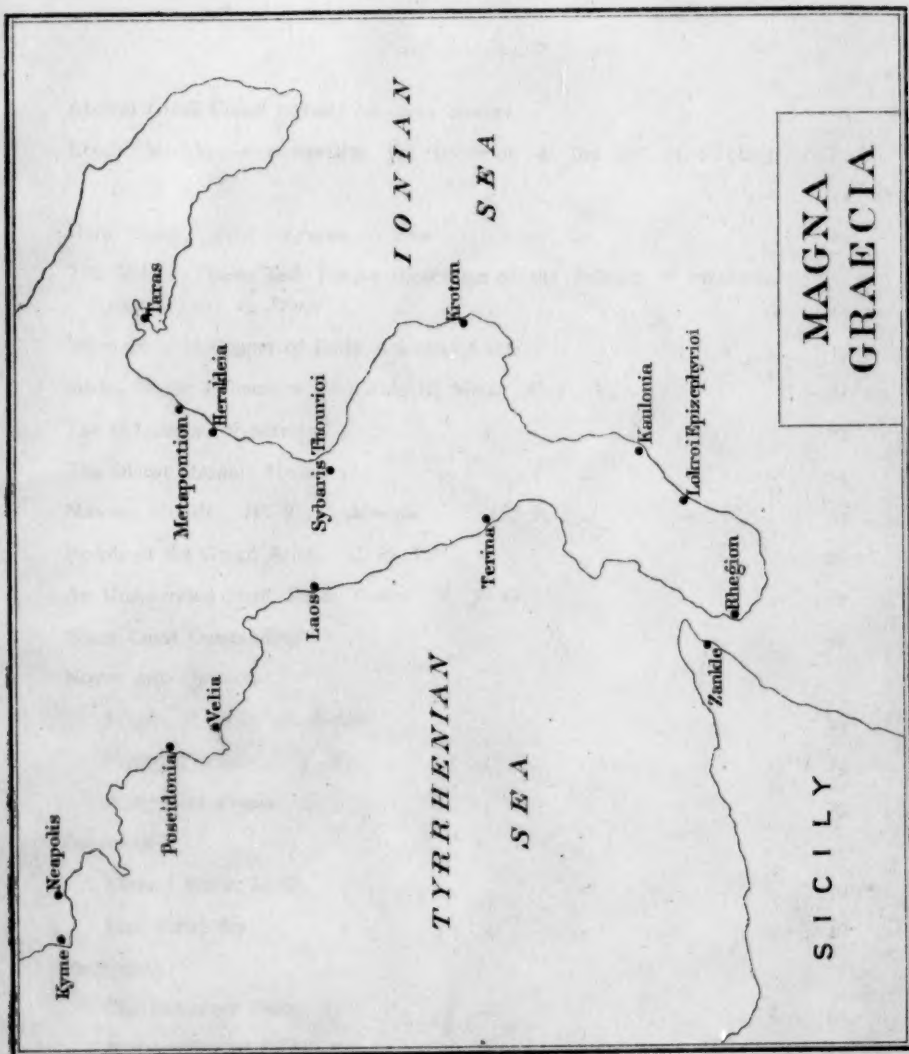
ANCIENT GREEK COINS

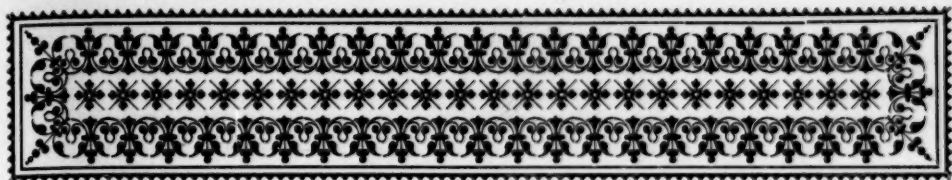
BY MARGARET T. HARRIS

ST. LOUIS, MISSOURI, 1905

It has been seen that by the year 480 B. C. the peculiar incuse reverse of Magna Græcia had come to an end as he superseded by the normal type of coin — that is double — which there after remained in universal use. We shall continue later continuing our discussion of the Italian coinage, but a brief sketch of the course of events in these regions during the period, the end of which period the cities had ceased to be independent, and the entire district, although still retaining its designation of Magna Græcia, had become a fixed and integral part of the Roman Empire.

The early half of the fifth century was distinguished by the rise and fall of the tyranny under the beneficent rule of the tyrant Anaxilas and his successor, as well as by a crushing defeat of the Tarantines at the hands of the neighboring native Messapians, the ancient enemies of Taras. Shortly after the middle of the century two important additions to the older foundations were made; the towns namely of Thurium and Hipponion, the former a settlement of colonists from old Greece, mainly Athenians, who repopulated the deserted site of ancient Sybaris; and the latter the result of a colony, which these Thurians and the inhabitants of reconstructed Taras, for it





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ANCIENT GREEK COINS.

II.* MAGNA GRAECIA.

BY FRANK SHERMAN BENSON.



E have seen that by the year 480 B. C. the peculiar incuse issues of Magna Graecia had come to an end, to be superseded by the normal type of coin — that in double relief — which thereafter remained in universal use. We should, however, before continuing our discussion of the Italiot coinage, take a brief survey of the course of events in these regions during the two succeeding centuries; by the end of which period the cities had ceased to be distinctively Greek, and the entire district, although still retaining its designation of Magna Graecia, had become a fixed and integral part of the Roman dominion.

The early half of the fifth century was distinguished by the rise and prosperity of Rhegion under the beneficent rule of the tyrant Anaxilas and his successors; as well as by a crushing defeat of the Tarentines at the hands of the neighboring native Messapians, the ancient enemies of Taras. Shortly after the middle of the century two important additions to the older foundations were made; the towns namely of Thourioi and Herakleia; the former an enterprise of colonists from old Greece, mainly Athenians, who repopled the long-deserted site of ancient Sybaris; and the latter the result of a rivalry, between these Thourians and the inhabitants of reconstructed Taras, for a

desirable site about equidistant from each; in which contest the Tarentines appear to have gained the upper hand.

The Peloponnesian war in old Greece, and the ill-fated Athenian expedition against Syracuse would seem to have awakened little interest in this group of cities, which remained strictly neutral. But the early years of the fourth century ushered in, for this smiling region, a long period of struggle, with alternations of victory and defeat, freedom and slavery. The bold, crafty and unscrupulous Dionysios, tyrant of Syracuse, after firmly riveting the chains of his own city, and of a large part of Sicily, turned his covetous eyes upon the mainland; where, by treachery, alliance, or,—these easier methods failing,—by courageous but pitiless warfare, he succeeded in the course of twenty years in making himself master of the greater part of Magna Graecia. The few Greek cities in the northwest, which he left in peace, speedily fell before a no less formidable power, the native Lucanians.

Even after his death a state of anarchy and confusion still prevailed, which the Tarentines attempted to terminate by calling to their aid in 332 B. C., King Alexander of Epeiros, whose tumultuous career would seem to have added but another element to the general condition of disorderly warfare. About the year 300 again appeared an ambitious and powerful Syracusan despot, Agathokles; of the nature and extent of whose important conquests in Italy however we know but little, owing to the loss of the ancient authorities for this period.

But the time had now come for the advent of the great and final actor in the drama. During two hundred years of constant strife, the republic of Rome had been expanding, contracting, and then again extending its boundaries; had been strong, then weak; and had once more flourished with renewed vigor. Wars with Etruscans, Celts, Latins, Volscians, Samnites, had produced a compact, warlike, powerful, progressive nation; to which in their distracted condition the feeble Greek cities looked for deliverance and peace; eagerly exchanging a useless and merely nominal freedom for the strong protection of a Roman garrison. Not indeed in all cases. For Taras, again preferring a foreign to a native yoke, summoned in 280 B. C. another Epeiroi king, Pyrrhos,—among the most formidable in the long list of Rome's enemies. Once more events took their usual course; at first, success of the invader; then long-continued and fruitless negotiations while Rome was gathering strength; and lastly, another stubbornly contested battle, in which the Roman victory was so decisive and overwhelming that Pyrrhos was forced to flee finally from Italy.

As a result, soon after, in 272 B. C., Taras was formally surrendered to the Romans; and the submission of Rhegion about the same time completed the Roman suzerainty of South Italy, hardly interrupted by a few scattered and futile efforts at rebellion during the Punic wars.

Events such as these,—dynasties overthrown by democratic outbursts, democracies subverted by crafty oligarchies, free cities trampled under foot by powerful tyrants,—left a marked imprint upon the various coinages. That of Taras, for example, the most copious perhaps of all, is capable of division into twelve clearly defined periods; while others, where the changes were less frequent and pronounced, such as Kroton and Metapontion, show five or six distinct types. Unfortunately space does not permit us to select even one of these cities and to follow the course of its history, as evidenced by successive coin-issues. For this we must wait until we come to examine the issues of Syracuse, the most important, from a numismatic standpoint, of all the cities of the Greek world,—in whatever aspect we consider coins, whether as historical monuments, as works of art, or as specimens of the growth and changing conditions of coinage.

Plates II–IV will show us coins of the transitional and the two fine-art periods, with an occasional glimpse into the period of decline; and although it has been impossible to make a chronological arrangement, a little practice should enable one to distinguish by its characteristic features the approximate date and the relative artistic status of each coin.

In the transitional age we still observe a certain amount of stiffness and a want of complete familiarity with the materials; defects which disappear as we approach the period of finest art, in which the technique has attained perfection; and strength, simplicity and divine repose are certain products of the skilled hand of the master.

As has been pointed out, the engravers of these Italiot coins were often also engravers of gems, and were thus accustomed to minute and delicate work; which perhaps prevented a broad, grand style such as we find in the case of the die-sinkers of old Greece, working under the benign influence of great sculptors. But if no attempt is made to enlarge these coins,—and it seems only fair to leave them of the size contemplated by the designer,—they must be admitted to show striking qualities of exquisite grace and simple beauty. In the period of decline we see evidences of the over-ornamentation, weakness and carelessness of execution, which perverting or crushing all healthy impulse towards freedom and simplicity, worked the degradation of the artistic element in coins; as indeed in all branches of Greek art-production.

POSEIDONIA (LUCANIA).

9. Stater, wt. 119 grs. B. C. 480–400. (Pl. II: 1.) Obv. ΔΙΕΞΟΝ Poseidon, naked but for chlamys, which hangs across his shoulders, wielding trident and standing to right on dolphin: border of dots. Rev. ΠΟΞΕΙΑ (*sic*) Bull standing to left on twisted cable, which terminates in small dolphin.

Comparing this obverse with the incuse example of Poseidonia (Plate I, 5) we see the same figure and posture of the city's tutelary god; a notice-

able change, however, appearing in the increased smoothness and roundness of the body and limbs, with greater solidity and stockiness of the figure in general; characteristics which in Italy and Sicily distinguish transitional coins from those of the archaic period. Moreover in this later type Poseidon's mastery of the sea is charmingly suggested by his standing — and yet in a position of onward movement or attack — on the back of a dolphin, which seems to plunge over the waves as though proud of its divine burden. The naive surrender of early artist-engravers in the face of difficult problems in perspective is amusingly shown by the disappearance of the trident-handle behind the head. To appreciate the advance made in a century, one should compare with this the obverse of No. 4, below, where the three spears borne by the horseman are represented in their correct relative positions.

The bull on the reverse is one of the symbols of Poseidon, and the sea-idea is still further conveyed by its support, a ship's cable ending in a dolphin.

KAULONIA (BRUTII).

10. Stater, wt. 120 grs. B. C. 480-388. (Pl. II: 2.) Obv. AVAK Apollo advancing to right, holding branch in right hand, and on extended left hand a small figure running to right and bearing branch in each hand; on right, stag with head turned back.

11. Stater, wt. 116 grs. B. C. 480-388. (Pl. II: 3.) Rev. Stag standing to right on plain and dotted lines; in front, fountain-basin, on which, bird with spread wings; magistrate's initials ΘΕ.

Throughout the whole of the fifth century this obverse device, a reproduction of the interesting archaic type of Kaulonia (Pl. I, 6) continued to distinguish the city, without change except in the increasing smoothness and roundness already noted as characteristic of this period.

The presence of the stag, as a symbol on the obverse, and as principal type of the reverse, would imply that to the worship of Apollo was added, by the Kaulonians, the cult of his sister Artemis. Even the site of Kaulonia is unknown; so that we have no remains of temples to corroborate this supposition, as in the case of Poseidonia.

The writer possesses a terra-cotta group belonging to the class popularly termed Tanagra statuettes, and dating from about the second century B. C. It represents a graceful lightly draped figure of Aphrodite standing beside a supported fountain-basin; which latter — allowance being made for the contracted space at the disposal of the die-sinker for his representation of a subsidiary device — is, in design and treatment, an almost exact counterpart of the charming accessory type of our reverse; there being, however, two birds (here the doves of Aphrodite) instead of one.

In like manner lovers and students of ancient remains will be at once reminded, by this type, of the group in mosaic known, from its present abid-



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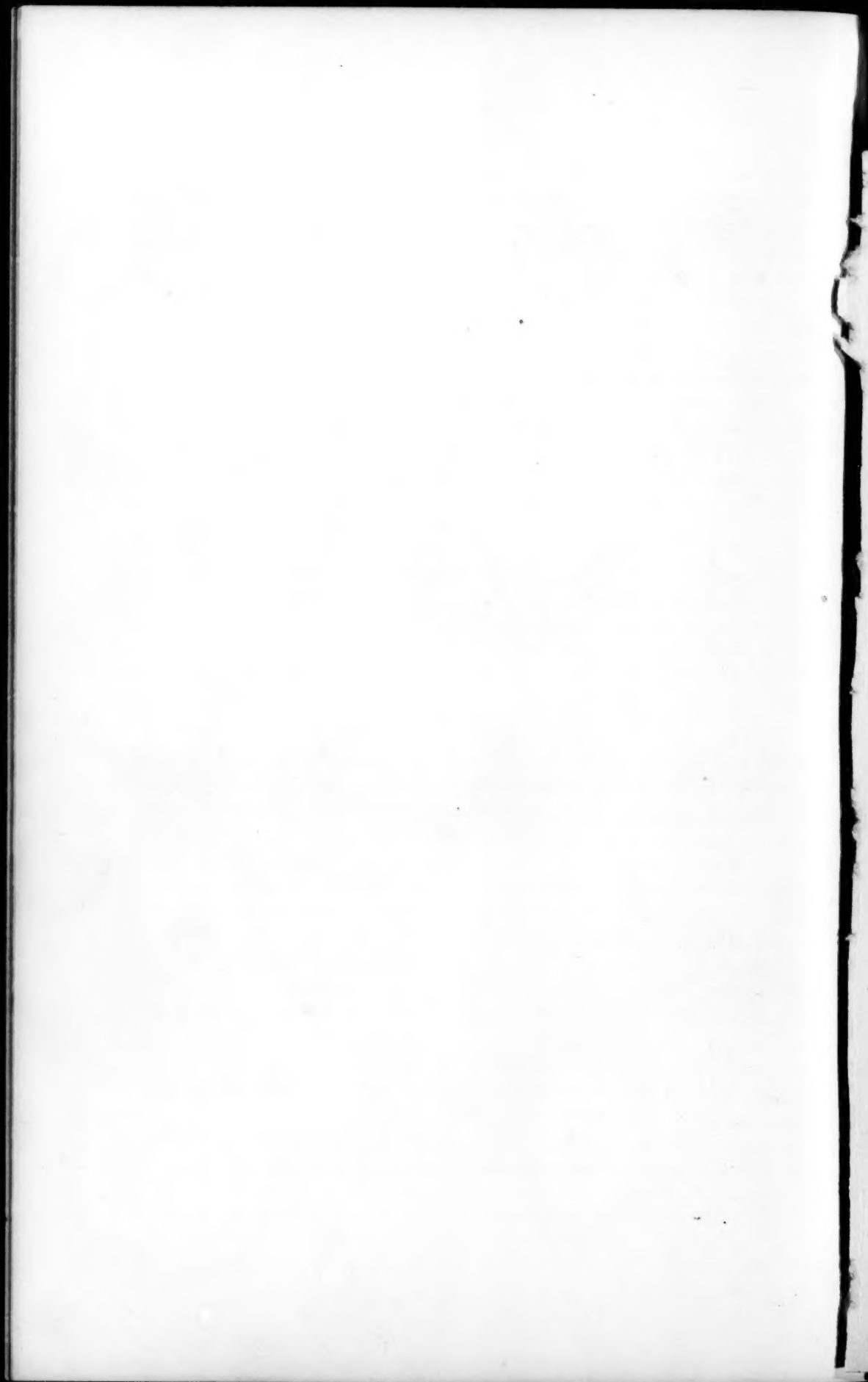
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FROM THE BENSON COLLECTION
OF ANCIENT GREEK SILVER COINS.



ing place in Rome, as "The Capitoline Doves." The celebrated original,—a work of Sosos of Pergamon,—is described by Pliny as "a dove drinking, and darkening the water by the shadow of its head; while other doves are sunning and pluming themselves on the rim of the basin." The interesting coincidence that the Italiot coin-engraver of the fifth century B. C., the Asian mosaicist of the third, and the Hellenic terra-cotta modeller of the second, should have chosen, and, within the imposed limits, have similarly treated this subject, evidences the realism of the type, and emphasizes the well-known love of the Greeks for pleasing natural objects.

This delight in nature appears throughout the coinage of Magna Graecia and Sicily, and especially in certain compositions on contemporary coins of Thourioi and Terina, which we shall study in a future paper; and which, as Mr. Evans has pointed out, bear an interesting "family likeness" to our secondary type.

This reverse is evidently of a somewhat later date than the obverse shown with it.

TARAS (CALABRIA).

12. Didrachm, wt. 122 grs. B. C. 330-302. (Pl. II: 4.) Obv. Naked horseman lancing downwards to right, holding, behind, round shield and two spears; engraver's signature $\Delta A I$. Rev. TAPAΞ Taras, riding on dolphin to left, and holding trident and round shield, on which, hippocamp; beneath, purple-shell; engraver's signature ΦI .

This is the only example which our space allows us to give from the varied and copious series of Taras, known among numismatists as the "horsemen," a type symbolical of the celebrated Tarentine cavalry, so brilliant and deadly in its manoeuvres that *ταπαντίζειν* (to ride like a Tarentine) became a proverbial expression for equestrian skill.

After the incuse issue already described (Pl. I: 1) a few intermediate types bring us down to the year 450 B. C., assigned by Mr. A. J. Evans¹ as the earliest date for the appearance of this group; which was, in an endless variety of graceful, refined and yet vigorous attitudes to distinguish the abundant coinage of Taras until 209 B. C., when the city's final subjugation by the Romans put an end, here as elsewhere, to independent issues.

The years 330-302 formed for the Tarentines one of their rare periods of political freedom and complete internal tranquility. King Alexander the Molossian, whom as already stated they had summoned in 332 to their aid against the encroaching Italian tribes, had indeed defeated all their foes, but only himself to threaten their freedom. Suddenly came the welcome news of his death before neighboring Pandosia; and then, after the discomfiture of all their enemies, and before the first of those ruinous conflicts which culmi-

¹ Mr. Evans' scholarly and exhaustive work "The Horsemen of Tarentum" is the recognized authority on this subject, and must be freely consulted for any sketch such as the present.

nated in the Roman occupation, there elapsed a few triumphant years of old-time independence, which this issue commemorates.

Our coin is also representative of perhaps the most artistic period of this series, showing such mobility, freedom and animation in the treatment of the group as to recall the magnificent equestrian figures on the Parthenon frieze; in which also the rider's easy pose and perfect mastery of his steed are striking characteristics.

Turning to the reverse we can hardly recognize the stiff formal type of the archaic period in this harmonious, pleasing group which seems endowed with grace and energy. The relationship to Poseidon is manifested in each symbol — the trident which his son bears, the hippocamp on the shield, and the purple-shell; which latter while symbolizing also the staple industry of the city, would convey the idea that Taras is here sporting in the inner harbor which so abounded in these shell-fish.

The reasons for considering the initials — ΔA on the obverse, and Φ on the reverse — signatures of die-engravers, and not of local magistrates, will be given in the next paper.

CAMPANO-TARENTINE (TARAS).

13. Didrachm, wt. 112 grs. B. C. 272-235. (Pl. II: 5.) Obv. Head of nymph Satyra to left, diademed and wearing necklace. Rev. ΔT Youthful horseman to right, crowning his horse; beneath, dolphin.

(From the Montagu sale).

This coin, struck at Taras, is representative of a class of didrachms which, differing in design and weight from the typical series, were it is conjectured minted to provide a kind of federal coinage for use in the neighboring Apulian and other districts, where the Campanian weight-standard, followed by these coins, prevailed.

To compensate us for the absence of the familiar Taras group we have the head of the hero's mother, in character bearing a marked resemblance to the charming head of the goddess Dia-Hebe, which as we shall see formed the type of the copious coinage of Neapolis.

On the reverse we have the ever-present dolphin as a symbol; while the crowning of the horse by its boy-jockey probably refers to some success in the local hippodrome.

ELEA (LUCANIA).

14. Drachm, wt. 58 grs. B. C. 540-500. (Pl. II: 6.) Obv. Forepart of lion devouring the prey. Rev. Incuse square of "mill-sail" pattern.

A brief sketch of the historical events recalled by this coin cannot but prove of interest. Shortly after the middle of the sixth century the generals of Cyrus in pursuance of this great monarch's scheme for the complete con-

quest of Ionia and its absorption into the Persian empire, invested the flourishing sea-coast city of Phokaia; to whose inhabitants there were thus presented the alternatives of Persian slavery or flight to some distant land. Undisputed possessors, during the first half of that century, of the proud title "supreme upon the sea" (*θαλαττοκρατεῖν*), and still noted from end to end of the Mediterranean as intrepid navigators, the Phokaians naturally made the latter choice, and, after brief but stormy sojourns on the island of Corsica and at the city of Rhegion, founded the town of Elea (or Velia) and later that of Massalia in Gaul.

Tenacious of every reminder of their fair Ionic home-city, the exiles retained the type and fabric of its coins; and when finally established as citizens of flourishing towns, continued the familiar issues. This fact explains the discovery of coins bearing one and the same type, on the sites of Phokaia, Elea and Massalia, and also accounts for the presence of the rude incuse square, almost universal on the archaic coinage of Hellas and Asia, and yet, with this solitary exception, unknown amid the *intaglio* reverses of Magna Graecia.

It should be mentioned that the weight-standard (a didrachm of 118 grs.) brought by the Phokaians from the east, was lighter than the Corinthian standard followed elsewhere in Magna Graecia; and that the persistent use by the Eleates of their own standard led to its spread and to its final and general adoption by the towns of the neighboring Campania; whence it is usually termed the Campanian standard.

ELEA (LUCANIA).

15. Didrachm, wt. 116 grs. B. C. 400-336. (Pl. II: 7.) Obv. Head of Pallas to left wearing crested Athenian helmet ornamented with griffin.

16. Didrachm, wt. 112 grs. B. C. 400-336. (Pl. II: 8.) Rev. YEA Lion seizing stag to left.

We know unfortunately little of the actual history of Elea; but it would seem that at a late period a body of fresh colonists from Thourioi was received into citizenship:—an event which would account for the appearance, on the coinage, of this head of Pallas, clearly suggested by the Thourian obverse type, which as we shall see was probably designed by Athenian die-engravers. M. Sambon would find in this helmeted device an allusion to the war-like character of the citizens, under the impulse of the first of those Lucanian incursions which lasted with little intermission during the fourth century; but which were all, it would seem, successfully repelled by the Eleates.

The same author, while admitting that the reverse type of a lion devouring a stag may have originally, in oriental fashion, symbolized the power of the sun over dampness, would incline to the belief that here again these con-

licts are referred to, and that the successive triumphs of the Eleates are thus commemorated.

Little can be said, however, in praise of the artistic qualities of this weak reverse group; nor does the obverse head do more than faintly reflect the charm and simple power of its prototype.

ELEA (LUCANIA).

17. Didrachm, wt. 114 grs. B. C. 304-289. (Pl. II: 9.) Rev. YEΛHTΩN Lion prowling to left; above, triskelis with winged sandals; engraver's signature ΦΙ.

Here we still find, at a somewhat later date, the lion-type, with the figure in a predatory attitude; which, like the preceding group, must be symbolical of war-like alarms. Mr. Evans, as in the case of No. 12, Taras, considers ΦΙ the abbreviated signature of the well-known die-engraver Philistion, who on several Eleatic examples signs his name in full.

But what gives this reverse an exceptional interest is the presence of a triskelis, the accepted emblem of the triangular island of Sicily. We shall see under Syracuse that this symbol (bearing, in its birthplace the east, a solar signification alone) did not appear in the west until the reign of Agathokles (B. C. 317-289); who by placing it on Syracusan coins emphasized the assertion of his claim to the sovereignty, actual or nominal, over the whole island. But like the elder Dionysios, his predecessor in the tyranny, Agathokles was not content with this triumph; but sought by conquest and alliance to extend still further his dominion. His first attempt was made against the Carthaginians, and when after a period of varying fortunes he was forced to abandon Africa finally, with greater success he turned his efforts against men of his own race in the north and east, passing stormy years of battle and conquest in Magna Graecia; seizing Korkyra; and even by a marriage with a Macedonian princess allying himself to the royal successors of the great Alexander. Thus did Agathokles occupy the latter half of his reign, a period of which unfortunately we have few details, recorded as it is only in scattered fragments of the ancient historians. But even if Elea, whose history is likewise, as we have said, almost a blank, was not one of the direct conquests of the despot; may it not be more than probable that its inhabitants, witnesses of the increasing dominion of the powerful "lord of the island," eagerly sought his firm alliance; and that in token of their good faith and the permanence of their friendship, they placed on contemporary coin-issues the triskelis, which had become the recognized symbol of their ally.

RHEGION (BRUTII).

18. Tetradrachm, wt. 260 grs. B. C. 466-415. (Pl. II: 10.) Obv. Lion's head facing; on left, sprig of olive with fruit. Rev. ΞΟΝΙΓΕΡ Male figure seated to left, supporting right hand on staff; beneath seat, a water-bird: the whole enclosed in olive-wreath.

(From the Bunbury sale).

19. Tetradrachm, wt. 266 grs. B. C. 466-415. (Pl. II: 11.) Rev. Σ ONIGHP
Similar type, but on left, bunch of grapes.

(From the Bunbury sale).

The most influential portion of the early colonists of this Chalkidic town were Samian exiles; and one direct result of their ascendancy was that the coinage received for its obverse type a conventionalized copy of that distinctly Samian device, a lion's scalp. Although the original significance of this type is doubtful, it should probably be considered a symbol of Hera, to whose many-sided cult the island was wholly devoted.

Not so simple is the explanation of the reverse type; the seated figure having given rise to many able and learned discussions. The earliest interpretation was that he represented the Demos of the city, and that by this group the democracy celebrated the triumph of its principles, about ten years after the death of the old tyrant Anaxilas. Dr. Head, in the *Historia Numorum*, does not accept this explanation, preferring to see "a divinity of the nature of Agreus or Aristaïos, the patron of rural life and pursuits." The symbol, a duck, under the seat, would tend to strengthen this view, towards which Mr. E. J. Seltman (*Numismatic Chronicle*, 1897) also inclines, discussing the various arguments, for and against, in an unprejudiced and scholarly article.

A directly opposite position is that of M. Six, who in the same periodical for 1898 sets forth his reasons for considering the figure to represent the founder of the city, King Oikastos by name, whose death from a serpent-bite M. Six would see here portrayed. Mr. Seltman later easily disposes of this theory by showing that the serpent, which, in M. Six's opinion is twining around the leg of the seat and holding its head near the hand of its victim, is in reality a flaw resulting from carelessness on the part of the die-engraver. An examination of our specimen (Pl. II: 11), apparently an example from the same die, will show the correctness of Mr. Seltman's contention.

These two reverses exemplify the marked difference in style between coins of the early and of the closing years of the transitional period; while on the later coin the appearance of a cluster of grapes, a symbol of Aristaïos, would confirm the wisdom of Dr. Head's position.

RHEGION (BRUTTI).

20. Tetradrachm, wt. 268 grs. B. C. 415-387. (Pl. II: 12.) Rev. PHΓINON
Head of Apollo to right, wearing laurel-crown; behind, sprig of olive.

(From the Trist sale).

This type prevailed during the years in which Dionysios was maturing his long-cherished scheme to capture and annihilate the city; an arduous enterprise which was at last successfully accomplished in 387 B. C. in spite of the most heroic and determined resistance on the part of the Rhegines.

The wreath of laurel was everywhere intimately associated with the oracle of Apollo at Delphi; but it has been suggested that reference is here made to a custom connected with the temple of Apollo in Rhegion, a shrine by far the most celebrated of all in this city. Its votaries before starting on a pilgrimage to Delphi, were wont to pluck a few leaves in the sacred olive-grove which surrounded the holy fane, and to bear these carefully with them for presentation to the god.

METAPONTION (LUCANIA).

21. Stater, wt. 119 grs. B. C. 400-350. (Pl. II: 13.) Obv. Young male head to right, having ram's horn and ear.

(From the Montagu sale).

22. Stater, wt. 121 grs. B. C. 400-350. (Pl. II: 14.) Obv. Female head to right, wearing earring and necklace, hair turned up behind and bound with double fillet: the whole in wreath of olive.

(From the Montagu sale).

These two obverse types—the reverse of each being, as always, an ear of barley—are noble and charming examples of the fine-art period of Metapontine coinage. In the youthful male head we see Apollo Karneios (horned), the god of flocks and of the harvest, or at least the vintage,—in which latter character he would be highly esteemed by the Metapontines; or it may represent the Libyan Dionysos, who was indeed sometimes portrayed wholly in the form of a goat.

Below the neck of the female head the inscription ΥΓΙΕΙΑ (health) sometimes appears; probably one of the epithets of Demeter; here represented as the giver of health, in addition to the usual qualities which made her, as goddess of agriculture, an object of peculiar veneration in this fertile district.

METAPONTION (LUCANIA).

23. Stater, wt. 121 grs. B. C. 350-330. (Pl. II: 15.) Obv. Head of Leukippos to right bearded, wearing Corinthian helmet; behind, lion's head, in front, monogram ΑΠ. Rev. META Ear of barley; on left, club and magistrate's name ΑΜΙ.

The Achaian Leukippos, the founder of Metapontion, raised by the grateful citizens to the company of heroes, was always revered with peculiar honors. The date of this coin coincides with the stirring days of Timoleon and the Molossian Alexander; and M. Sambon would consider this type as adopted for the purpose of stimulating the Metapontines to emulate the glorious deeds of their heroic ancestor, at a time when they themselves were face to face with perils which menaced the very existence of their republic. So, too, the symbols in the field, a lion's head and the club of Herakles, would influence in the same direction.

[To be continued.]

RECENT MEDALS COMMEMORATING THE INVENTION OF THE ART OF PRINTING.

THE city of Mayence, Germany, commemorated, in June, the five hundredth anniversary of the birth of Johann Gutenberg, who, it is now generally agreed, was that one of the various persons who have been styled the father of the art of printing best entitled to the honor. The controversy on this point has by no means ceased, and the rivalry between the Dutch, on the one hand, who claim Koster as the inventor and Haarlem as its birth place, and the Germans, on the other, who with equal persistence and greater probability, if the evidence adduced by Dr. Van der Linde, a Dutch authority, be accepted, assert the title of Gensfleisch, or Gutenberg, to the honor, and Mayence as his birth place, is likely to endure while the two cities stand. This rivalry does not concern us at the present time, though it is full of interest for the moment to the people of Mayence. The birth-day of Gutenberg is also a matter of some doubt, but it is believed by German authorities that it was in 1399 or 1400, and the claim of Mayence is usually accepted. That city boasts a famous monument, the work of Thorwaldsen, as its tribute to the inventor, which was erected, or rather unveiled, August 14, 1837.

To honor the five hundredth anniversary of Gutenberg's birth, Mayence commissioned the celebrated engraver Rudolf Bosselt, of Darmstadt, to strike a commemorative medal. By the kindness of Adolph E. Cahn, of Frankfort on the Main, we have before us a fine engraving of this "Official Medal." The obverse bears the bust of the great inventor. The portrait follows the master-piece of Thorwaldsen, mentioned above, showing the face in profile to left, the head slightly bent as if in meditation. He wears the fur-trimmed cap and mantle, which was the distinguishing costume of the early printers. As indicative of the state of German art at the period, a gothic trefoil with strong outlines has been chosen for the border; within this is a ribbon surrounding the bust, its curves conforming to those of the outer border, and entwining at the base two blazoned shields, one of which has the double wheel, the arms of the city of Mayence, and the other the family device of Gutenberg, — a pilgrim advancing to observer's left, holding in his left hand a staff, and in his right, extended, a small object, possibly a wreath; the figure is walking rapidly, as is shown by the long, tasseled point of his cap or hood, and the cape of his cloak, which flutter behind him in the breeze. The ribbon bears the legend on its folds **JUR 500 GEBURTS-FEIER** on the left, **DES · JOHANNES · GUTENBERG** on the right, **JUNI** at the left below, **1900** at the right, and **MAIN** beneath. (For the five hundredth birth-day anniversary of John Gutenberg, June, 1900, Mayence.)

The reverse design is a symbolic tribute to the inventor of the art of printing books. The artist brings before us the discoverer of the art as if he

had returned to earth again after the lapse of five centuries, to find what had sprung from his invention. The busy, restless spirit of the present age, which owes to him so large a part of its culture, is personified by the figure of a young woman whose energetic steps have conducted the inventor into the vaulted chamber of a modern printing-office: before him at the right is a large cylinder press with its complex machinery and its wondrous power of production. The old master stands with his back to the observer, wearing the long, fur-trimmed cloak of the period; he has, involuntarily, we may suppose, removed his cap, which is held by his right hand at his side, and is looking toward the powerful machine; his head is slightly bent forward, lost in wonder at what the ever-increasing powers of man have developed from his simple idea. His companion, advancing behind him, rests her left hand on his shoulder, and with her right places a wreath of laurel on his head as if bestowing the thanks of posterity for the thought which has done so much for the freedom of mankind. Her feeling is expressed in a verse of four lines in the exergue: DER HEUTE NOCH OB UNSREN WERKEN SCHWEBT | IN TAUSENDFACHEM RÄDERSPIELE LEBT: | UNSTERBLICHER GEDANKE | SEI GEPRIESEN Which may be somewhat freely translated, "The spirit of your invention hovers o'er our labor to-day, and lives in the revolving wheels of a thousand different departments of labor; let glory crown that immortal thought." The size as engraved, is 40 nearly, American scale; presumably struck in bronze and silver.

Nowhere has the art of printing received a higher development, in certain directions at least, than in America, where the cylinder press and the type-setting machine were brought to perfection, and where so many other inventions used by type-founders and electrotypers in preparing plates, etc. for book and newspaper work had their origin; it was most fitting that the semi-millennial of Gutenberg's birth should be duly honored in "that undiscovered country," the knowledge of which marked the close of the century which was illuminated by the invention of the "art preservative" — a century which has no superior in interest or value to humanity among all that preceded it since the dawn of the Christian era, and which is only equalled in its far-reaching results by the present, with its steam-engines and telegraphs, its telephones and electric motors, and its myriads of labor-saving inventions. It would have been peculiarly appropriate that Cambridge, the home of the first printing press set up in what is now the United States, should have seen the erection of the first Gutenberg statue on this side of the ocean, but since that was not to be, it is hardly less a matter of gratification that Mr. Robert Hoe, who bears a name familiar to every printer in the Republic, should have provided for the erection of a statue in the metropolitan city of New York, to commemorate the birth of the great German inventor. In connection with

the unveiling of this monument, a medal was struck under the personal supervision of Anton Scharff, the eminent medallist of Vienna.

On the obverse is the bust of Gutenberg to right, in profile; he wears the fur-trimmed cap and cloak with collar of fur, the conventional costume of a master-printer, as remarked above; a ruffle shows at the back of the neck and over the shoulder, but is concealed in front by his long beard which falls upon his breast; the face wears a thoughtful expression. Legend, IOHANN GAENSEFLEISCH behind the head, VULGO GUTENBERG at the left, and on the left field, in five lines, BORN | IN MAINZ | GERMANY | BETW. | 1393-1400 thus noting the uncertainty of the date.

The reverse has a statue of the inventor, standing, facing, in the costume of the period, a cap and a ruffle similar to that on the obverse, a cloak with full sleeves and open front, showing a shorter coat beneath; the collar of the cloak is thrown back on the shoulders, the edges are trimmed with fur, and the skirts fall nearly to the ankles. He stands on a square pedestal, of which the top only is shown on the medal. He holds a type in his right hand and a sheet of folded paper (?) in his left. There is no legend, but on the field at the left, in three lines, THE FIRST | AMERICAN STATUE | OF GUTENBERG and on the right, ERECTED | IN NEW YORK | BY ROBERT HOE 1899

The size of the medal is 44, American scale, and impressions were struck in silver and bronze to a very limited extent. Aside from the historic interest of this medal, commemorating as it does the five hundredth anniversary and the first statue in honor of Gutenberg in America, its high artistic character gives it a special value, and it is worthy a place in any cabinet.

W. T. R. M.

HARD TIMES TOKENS.

BY LYMAN H. LOW.

[Concluded from Vol. XXXIV, p. 52.]

162. *Obv.* M. VAN. BUREN. Bust *r.* over small olive wreath, encircled by twenty-six stars. *Rev.* INDEPENDENT TREASURY — JULY . 4 . 1840 Eagle with olive branch and arrows in talons, shield on breast, as on silver coinage of same period. Always holed. Borders 3. Edge 3. Metal \AA . Size $22\frac{1}{2}$.

163. *Obv.* HOWELL WORKS GARDEN. A rose with stem and leaves. *Rev.* ~~Coken~~ Borders 1. Edge 1. Metal \AA . Size $26\frac{1}{2}$.

164. *Obv.* Same as obverse of 83 (Richards). *Rev.* Same as reverse of 80 (Schenck). Borders 4. Edge 1. Metal \AA . Size $28\frac{1}{2}$.

No. 87 I have seen in silver, struck over a Spanish American Two-Reales of Charles III. As this coin was current in the United States, many years subsequent to the issuing of the Boutwells' card, I have no doubt but that this silver piece was their issue for 25 cents.

No. 102, in brass, should have been given a separate number, and graded as rarity 5.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXIV, p. 113.)

The following come under previous sections.

I. CANADA. A. *Personal.*

Dr. Joseph B. Benson (), of Chatham, New Brunswick.

1517. *Obverse.* Bust of Queen Victoria, to left, crowned and laureated. Beneath shoulder: BIRKS At sides: 1837-1897 Inscription: VICTORIA | QUEEN. AND. EMPRESS

Reverse. Within a circle, a full-rigged ship, to left. Beneath, upon a plicated band: VENTIS SECUNDIS Inscription: PRESENTED BY D^r J. B. BENSON. MAYOR. | CHATHAM, N. B.

Bronze, white metal. 19. 30mm. Edge of obverse beaded. Nine hundred struck. *Canadian Antiquarian and Numismatic Journal*, July, 1898, p. 110, No. 10. Given to the children of Chatham Public School, upon the occasion of the Queen's Jubilee. In my collection, the gift of Dr. Benson.

B. 2. *Hospitals.*

Cornwall, Ontario.

1518. *Obverse.* Within circle, the building, flanked by trees. Inscription: CORNWALL GENERAL HOSPITAL | CORNWALL ONT.

Reverse. Between crossed laurel branches, tied by ribbon: TRAINING SCHOOL | FOR | NURSES

Bronze. 14. 22mm. Edge of obverse beaded. In my collection. I owe knowledge of this medal to Mr. R. W. McLachlan of Montreal.

V. THE UNITED STATES. A. *Personal.*

Dr. Daniel Garrison Brinton (1837-1899), of Philadelphia.

1519. *Obverse.* Bust to left. At sides: M.D.C.-C.C. | XCV-III. Inscription: (rosette) DANIEL GARRISON BRINTON (rosette)

Reverse. The Society's arms, surmounted by an owl. At left: VESTIGIA | RERUM | SEQ- | UI (rosette) At right: M.D- | C'C'C' | LVIII. Inscription: THE. NUMISMATIC. AND. ANTIQUARIAN. SOCIETY. OF. PHILADELPHIA.

Bronze. 42. 65mm. *Science*, N. S., XI, p. 401, pl. I. By John Flanagan, an American artist in Paris.

Dr. John F. Pratt (1830-), of Chelsea, Mass.

1520. *Obverse.* Bust of President Lincoln, to right. Beneath shoulder: BOLEN Inscription: LINCOLN

Reverse. A PIECE OF COPPER | TAKEN FROM | THE | WRECK OF THE | REBEL RAM MERRIMAC. | IN 1862 | BY | J. F. PRATT | A. A. SURG. U. S. A | ONLY TEN STRUCK.

Copper. 16. 25mm. Edge of obverse cabled. Johnson, J. A. Bolen's Medals, Cards and Fac-Similes, p. 12, No. 34. In my collection.

Dr. Enno Sander (), of St. Louis.

1521. *Obverse.* Bust, to right. Inscription: DEDICATED BY D^r ENNO SANDER | OF ST LOUIS MO *

Reverse. The Geneva cross. Below: FOR BEST PAPER ON | MILITARY SURGERY | — * — | THE NATIONAL ASSOCIATION | OF MILITARY SURGEONS | OF THE UNITED STATES | TO Before a branch of laurel, a tablet for name of recipient. Beneath it: SHREVE & CO. S(an). F(rancisco). Exergue, two stars.

Gold. 34. 55mm. *Journal American Medical Association*, 3 March, 1900, p. 576. I am indebted for tracings to Col. and Surgeon A. C. Girard, U. S. A., of the Presidio Hospital, San Francisco.

B. 2. *Hospitals.*

1522. *Obverse.* At centre of a Maltese cross and within a double circle studded with stars, the goddess of Liberty before whom a soldier and sailor cross hands, with a kneeling woman and child between them. At sides, flags, etc. Upon the arms of the cross: WOMANS | RELIEF | CORPS | 1883.

Reverse. Blank.

Bronze. 19. 30mm. In my collection.

The regular sequence is now resumed.

VII. HOLLAND.¹ A. *Personal.*

Dr. Johan van Alphen (1720-1787), of Amsterdam.

1523. *Obverse.* JOH. VAN ALPHEN. M. DR. CREAT. PUBL. TRAJ. AD RHEN. 10 DEC. 1744. MED. CASTRENS AO. 1747 ET 1748. MED. REFORM. DIACONARIOR. AMSTELD. 1751. POLYATER 1764. INSPECT. COLLEGII MEDICI 15 JAN. 1771 (Engraved?)

Reverse. ?

Silver. 36. 57mm. Schulman Cat., May, 1890, No. 805.

His arms also appear upon the medal of the Amsterdam Foundling Hospital, hereafter to be described.

Von Baer. See under Russia.

Dr. Dirk (Thierry, Theodore) Bas (), of Amsterdam.

1524. *Obverse.* Crossed fasces, tipped with axe heads, and surmounted by crown. Upon their junction the city arms, with four shields suspended. Around all, the shields of the thirty-six councillors of the year (1697), including that of Dr. Bas.

Reverse. An ancient ship with two warriors, and the city arms. Legend: TENET AQUORA TUTA (rosette)

Van Loon, *Beschryving der Nederlandsche Histori-penningen*, The Hague, 1723-31 (Dutch edition), IV, p. 215, fig. (p. 213); *Ibid.*, *Histoire Métallique des XVII Provinces des Pays-Bas*, The Hague, 1732 (French edition), IV, p. 273, fig. (p. 271); *Explications historiques*, 1723, p. 153, pl. CCLXXII.

Dr. Jakob Bas (Dirkszoon, son of the preceding), of Amsterdam.

1525. His arms are on the medal (UIT HAEC SAPIENTIA QUONDAM) by G. Pooll, of the inauguration of the new Hotel de Ville at Amsterdam in 1655.²

V. L., *Penningen*, II, p. 399, fig.; *Ibid.*, *Hist. Mét.*, II, p. 387, fig.

Dr. Jan Le Francq van Berkhey (1729-1812), of Leyden.

1526. *Obverse.* Within a beaded circle, bust (closely resembling that of Benjamin Franklin) to right. No inscription.

Reverse. Within a plain circle: HULDE | AAN | DE WETENSCHAPPELIJKE VERDIENSTEN (Homage to the scientific merit) | VAN | JAN LE FRANCO VAN BERKHEY, | MED. DOCT. EN LECTOR DER NAT. HISTORIE | AAN DE HOOGESCHOOL. | GEB. TE LEYDEN DEN 28 JAN. 1729. | OVERL. DEN 13 MAART 1812. (all incused.)

Composition. 52. 78mm. Nahuys, *Histoire numismatique du Royaume de Hollande*, pl. XIV, fig. 95; Storer, *The Sanitarian*, March, 1889, No. 937. In the Government collection and my own.

Willem Bilderdyk (1756-1831), of Amsterdam, taught anatomy at the Royal Academy of Design at The Hague. Kluyskens describes two medals of him, which I merely indicate, as he was not a medical graduate, but a doctor of laws.

¹ The names, engraved, of a great number of Dutch physicians appear upon entrance medals to Botanic Gardens at Amsterdam, The Hague, and Utrecht, and those of professional societies and guilds, which will be subsequently described. I do not admit them to the above list. I have also endeavored, both here and subsequently, to eliminate the great number of foreign medals bearing DOCTOR or DR., but which are of lawyers, *doctores utriusque juris*.

² I have to thank Dr. H. J. de Dompierre de Chauffepié, Director of the Royal Cabinet of Medals at The Hague, for his kindness in revising the above list. Dr. de Chauffepié is not decided as to certain of the Amsterdam councillors whose arms are upon the medals of 1655 and 1697 having received the medical degree. The point will be further investigated.

Dr. Johan Blaeu (), of Amsterdam.

His arms are on the Amsterdam Hotel de Ville medal of 1655, already mentioned, No. 1525.

Dr. Hermann Boerhaave (1668-1738), of Leyden.

1527. *Obverse*. Bust, to right. Upon shoulder: A. BEMME Inscription: HERMANUS BOERHAAVE.

Reverse. The staff of Aesculapius and a laurel branch, crossed, and encircled by a wreath. Beneath: GEBOREN | TE VOORBURG | MDCLXVIII. | OVERLEDEN | TE LEYDEN | MDCCXXXVIII.

Bronze, tin. 32. 50mm. Van Loon, Penningen, etc., Verfolge (continuation), I, p. 128, pl. XIV, No. 130; Rudolphi, p. 22, No. 81; Kluyskens, I, p. 138, No. 1, fig.; *Ibid.*, Cat., 12 April, 1886, p. 101, No. 38, I; Duisburg, p. 180, CCCCLXXXVI, 1; Storer, *loc. cit.*, No. 1146. In the Government collection and my own.

1528. *Obverse*. Bust, to left. Beneath: SIMON F. Inscription: HERMAN-BOERHAAVE

Reverse. NATUS | MDCLXVIII | PROPE LEIDAM | MORTUUS | MDCCXXXVIII

Silver, bronze. 30. 45mm. Van Loon, Penningen, Verfolge, I, p. 127, pl. XIV, No. 129; Rudolphi, p. 22, No. 82; Kluyskens, I, p. 138, No. 2; *Ibid.*, Cat., p. 101, No. 38, 2; Duisburg, p. 180, CCCCLXXXVI, 2; *Ibid.*, Cat., 2 Nov., 1889, No. 624; Piot, Catalogue des Coins, etc., p. 234, No. 882; Storer, *loc. cit.*, No. 1147; Schulman, Arnhem Cat., 1899, p. 96, No. 10. In the Government collection and my own.

1529. *Obverse*. Bust, to left. Beneath, and near edge: VIVIER F. Inscription: HERMANNUS — BOERHAAVE

Reverse. NATUS | VOOZOUTI | PROPE LEIDAM | IN HOLLANDIA | AN. M.DC.LXVIII. | OBIIT | AN. M.DCC.XXXVIII. | — | SERIES NUMISMATICA | UNIVERSALIS VIRORUM ILLUSTRITUM | — | M.DCCC.XIX. | DURAND EDIDIT

Bronze. 26. 40mm. Storer, *loc. cit.*, No. 1148. In the Government collection, those of Mr. S. Oettinger of New York, and Drs. Wm. Schroeder of Brooklyn, and Disbrow of Newark, N. J., and my own.

1530. As preceding, but engraver's name close to bust.

Bronze. 26. 40mm. Kluyskens, I, p. 139, No. 3; *Ibid.*, Cat., p. 101, No. 38, 3; Duisburg, p. 181, note; *Ibid.*, Cat., No. 626; Storer, *loc. cit.*, No. 1843. In my collection.

1531. *Obverse*. As preceding, but the name midway, and in large letters.

Reverse. As the two preceding, save date, M.DCCC.XXI.

Silver, bronze. 26. 40mm. Van Loon, Verfolge, I, p. 128, pl. XIV, No. 131; Rudolphi, p. 22, No. 83; Duisburg, p. 181, CCCCLXXXVI, 3; *Ibid.*, Cat., No. 625; Storer, *loc. cit.*, No. 1149. In my collection.

1532. *Obverse*. Bust, with bands, facing. Inscription, below: H. BOERHAAVE.

Reverse. Blank. By K. Lanting of Amsterdam.

Silver. Oval. 47 x 54. 75 x 85mm. Van Loon, Verfolge, I, p. 129, pl. XIV, No. 132; Rudolphi, p. 22, No. 84; Kluyskens, I, p. 139, No. 4; Duisburg, p. 181, CCCCLXXXVI, 4; Storer, *loc. cit.*, No. 1151.

1533. *Obverse*. Bust, to left. Inscription: HERMAN BOERHAAVE GEB. 31 DEC. 1668 — OVERL. 23 SEPT. 1738.

Reverse. The monument at Leyden; Dr. Boerhaave erect in professor's gown, to left, and holding book to breast. Beneath, at left: J. T. STRACKE SC. At right: J. P. V. D. KELLEN F. Inscription: ONT HULD TE LEIDEN — DEN 26 JUNI 1872.

Bronze. 34. 54mm. Rüppell, *loc. cit.*, 1877, p. 10; Storer, *loc. cit.*, No. 1150. In the Brettauer collection.

1534. *Obverse*. Bust, to left. By J. Elion.

Reverse. SOCIETATIS SCIENTIARUM HOLLANDICAE — MAGNUM PRAEMIUM.

Bronze. 48. 75mm. Schulman Cat., Nov., 1896, No. 251.

1535. *Obverse*. Bust, three-quarters facing, and to left. Below: D^r Boerhaave

Reverse. Blank.

Wedgwood. 48 x 60. 75 x 106mm. By Flaxman? Communicated to me by Mr. Arthur H. Lyell of London.

Boerhaave's name also appears upon the medal of the Royal Horticultural Society of Belgium, already described under Great Britain, No. 772 (Lobel), and upon the two of Dr. J. L. Regemann, to be hereafter given, under Poland. There is besides a Boerhaave medal of the Scientific Society of Haarlem, of which I have not as yet obtained the description, unless it be No. 1534, above.

Dr. Andreas Bonn (1738-1817), of Amsterdam.

1536. *Obverse*. A cadaver upon a table. D. NACHENIUS F^T INC Inscription: DOM^{NE} AN^R A^S BONN PROF IN AMST. A. C. 1788

Reverse. Blank.

Gold, silver. 30. 44mm. Edge of obverse cabled. Dirks, *Revue belge de numismatique*, III, 3d Ser., 1859; *Ibid.*, 230 Méraux, etc., p. 5, No. 3; *Revue belge de num.*, XXX, 1874, p. 16, No. 3; Kluyskens, Cat., p. 102, No. 48. Struck by the Society for the Promotion of Surgery (Genootschap ter bevordering van heelkunde), on its twenty-fifth anniversary.¹

Dr. Adriaan Boomsma (1788-1872), of Helder.

1537. *Obverse*. The serpent of Aesculapius drinking from a vase upon a four-cornered pedestal. To its left an armorial shield, upon which: A B. Above: MDCCCLX-MDCCCLXV

Reverse. (rosette) | AAN | A. BOOMSMA | GENEESHEER (physician) | TE HELDER | UIT ACHTING | EN | ERKENNELIJKHEID | DECEMBER | 1865.

Gold, bronze. 32. 50mm. But three specimens in bronze are known; in the Royal Cabinet at The Hague, the Brettauer collection, and my own. Rüppell, 1877, p. 13. Struck in behalf of the patients of Dr. B., upon his relinquishing practice. The original, in gold, is in the possession of Mr. R. Boomsma of Oosterbaek, near Arnhem, from whom I received a very beautiful drawing of the medal, through the late Dr. J. J. Vermeyne of New Bedford.²

Dr. Jerome van den Bosch (1677-1767), of Amsterdam.

1538. *Obverse*. Bust, to right. Upon neck: B. C. V. CALKER | F. No inscription.

Reverse. * | HIERONYMVS DE BOSCH, | COLLEGII MEDICI | AMSTELAEDAMENSIS | PER L ANNOS SOCIVS, | AETATIS AGENS LXXXVII, | HOC QVALECVMQVE ANIMI AMICI | MONVMENTVM | COLLEGIS SVIS | L. M. Q. D. | XII. KAL. SEPTEMB. | CIO.ID.C.C.LXIII. (1764) | *³

Silver, tin, lead. 35. 57mm. Thick and thin planchet. Van Loon, *Verfolge*, I, p. 414, pl. XXXIV, No. 372; Rudolphi, p. 24, No. 89; Kluyskens, I, p. 143; *Ibid.*, Cat., p. 101, No. 40; Duisburg, p. 182, CCCCLXXXIX; *Ibid.*, Cat., p. 54, No. 630. In the Government collection, and my own.

Dr. Pieter Camper (1722-1789), of Leyden.

1539. *Obverse*. Head of Camper, to right. Inscription: Πολλων — ανταξιος ανδρων

Reverse. Aesculapius seated, to left, before a column bearing Telesphorus and entwined by a serpent. Inscription: Θεου Αισκληπιου

Silver. 16. 25mm. Designed by Hemsterhuis; executed by Schapp. (1789.) The dies were early broken, and only five specimens are known. Van Loon, *Verfolge*, III, p. 397, pl. LXXV, No. 785; Rudolphi, p. 30, No. 116; Kluyskens, I, p. 179, fig.; *Ibid.*, Cat., p. 102, No. 45; Duisburg, p. 182, CCCXCI, 1; De Jonge, *Notice sur le cabinet*, etc., p. 70; Storer, *loc. cit.*, Feb., 1889, No. 911. In the Government and Brettauer collections.

¹ In the Government collection at Washington there is a medal in silver, with Dr. Bonn's name engraved, which he received in 1796 from the Academy of Drawing (Teekenkunde) at Amsterdam. Though I have its description, it is beyond the present limits.

² Through Dr. Vermeyne, formerly of the Dutch Naval Service, I became indebted to the Keeper of

the Government and City Archives at Utrecht for valuable aid in my researches regarding the medical medals of Holland.

³ The name of the above appears, engraved, upon a number of Society medals, several of which are in the Government collection at Washington. There were also a son and grandson, commemorated by medals.

1540. *Obverse*. Bust, to right. Inscription, upon band below: PETRUS CAMPER
Reverse. Blank.

Silver. Oval. 48 x 38. 75 x 58mm. By Kleis Lanting of Amsterdam. Van Loon, *Verfolge*, III, p. 396, pl. LXXV, No. 784; Rudolphi, p. 30, No. 117; Kluyskens, I, p. 179; Duisburg, p. 182, CCCCXCI, 2; Storer, *loc. cit.*, No. 912.

Dodoens. See under Belgium.

Dr. Frans Cornelis Donders (1818-1889), of Utrecht.

1541. *Obverse*. Head, to left. Beneath: S. DE VRIES Inscription: FRANCISCUS CORNELIUS DONDERS

Reverse. * | PRÆCEPTORI · CARISSIMO | SOCII · SENAT · VETERAN · | ET · NON · PAVCI | CORP · STVDIOS · VLTRAIECT · | ADSRIPTI | D. XV. M. OCTOB. | AN. | M · D · CCC · LXXII

Bronze. 27. 42mm. In the Government collection, the Brettauer, and my own.

1542. *Obverse*. Head, to right. Below: L. JÜNGER. D. J. P. M. MENDER. F. Inscription: FRANCISCVS CORNELIVS DONDERS | * D. XXVII MAII A. MDCCCXVIII — MDCCCLXXXVIII *

Reverse. Within laurel branches tied by ribbon: PER | VARIAS GENTES | ILLVSTRIS BATAVI | ADMIRATIONE | JVNTI Inscription: IN MEMORIAM DIEI QVO CONDITVM PIVM CORPVS IPSIVS NOMINE INSIGNE (rosette) Below: W. SCHAMMER F.

Bronze. 42. 66mm. Catalogue of medals of the Royal Society of London, 1892, No. 93; *Ibid.*, 1897, No. 26; *Tijdschrift van het Nederlandsche Genootschap voor Munt-en-Penningkunde*, 1898, p. 255; Chauffepié, *Médailles et plaques modernes*, p. 41, pl. XXXII, fig. 149 (of obverse). Struck in commemoration of Donders' seventieth birthday. In the Government collection, the Brettauer, and my own.

1543. *Obverse*. Head, to right. Above: 9^e Oogheekundig Congres (in script) | UTRECHT · 14 · 18 Aug | 1899 Exergue: PROF. DONDERS

Reverse. In script, incused: Prof. Dr H¹ Snellen | Pres du 9^e Congrès. | Lanckelma galv | Utrecht Holland

Aluminum. Quadrangular. 40 x 56. 63 x 90mm. Schulman Cat., 15 May, 1900, No. 1335. In my collection.

Dr. Kornelis van Dronkelaar (), of Amsterdam.

His name and arms are on the Amsterdam Hotel de Ville medal of 1655, No. 1525.

1544. His name is also upon a medal with the same obverse, and with reverse bearing PELAGUS QUANTOS APERIMUS IN USUS, of the same year.

Van Loon, Penningen, II, p. 399, fig.; *Ibid.*, *Histoire Métallique*, II, p. 387, fig.

Dr. Roetert Ernst (), of Amsterdam.

His arms are on the Amsterdam Hotel de Ville medal of 1655, No. 1525.

Dr. Feddrik Fontein (1736-1765), of Harlingen.

1545. *Obverse*. A woman weeping near a monument, upon which the family arms. Beneath: B. C. V. CALKER. No inscription.

Reverse. Symbols of medicine, pharmacy, botany and anatomy, and a book upon which: HIPPOCRATES). Exergue: FEDDRIK FONTEIN M. D. GEBOR. TE HARLINGEN 22 FEBR. 1736. EN ALDAAR OVERLEDEN 24. DECEMB. 1765.

Silver. 42. 60mm. Rudolphi, p. 55, No. 224; Kluyskens, I, p. 310; *Ibid.*, Cat., p. 102, No. 47; Duisburg, p. 181, CCCCLXXXVII. In the Government and Brettauer collections.

Dr. Pieter van Foreest (1522-1597), of Alkmaar.

1546. *Obverse*. Bust, to left. Beneath: SIMON F. Inscription: PETRUS — FORESTUS

Reverse. NATVS | ALCMAR | AN. M.DXXII. | OBIIT | AN. MDXCVII.

Silver, bronze. 30. 45mm. Rudolphi, p. 55, No. 226; Kluyskens, I, p. 315; *Ibid.*, Cat., p. 101, No. 35; Duisburg, p. 178, CCCCLXXXVIII; *Ibid.*, Cat., No. 618; Storer, *loc. cit.*, No. 701; Schulman, Arnhem Cat., 1899, p. 98, No. 24. In my collection.

IMPRESSIONS IN COPPER OF EARLY AMERICAN COINS.

At the meeting in March, 1899, of the London Numismatic Society, Mr. J. B. Caldecott, one of its members, exhibited an impression in copper of the Sixpence struck by Lord Baltimore for Maryland about 1659, and also one of a "Massachusetts Shilling" of 1652, in the same metal. Of the three denominations of Lord Baltimore's coinage, impressions in copper of the Sixpence and Shilling have long been known to collectors, but so far as we remember, none of the fourpenny pieces have been found in that metal. No doubt the dies for all these pieces were made in England, and it is not impossible that some of them are still preserved; we know that the dies of some of the Fugios, so called, first struck in 1787, were found long after in a store at New Haven, Conn., restrikes from which have been made and sold within a comparatively recent period; the earlier Nova Constellatio dies of 1783-85 were engraved by Wyon, in Birmingham, England, who struck large numbers of the pieces; these, like those of the Fugios, may perchance exist to-day, but we do not recall any known restrikes. Then, again, the collectors of Canadian coins will sorrowfully recall the restrikes of the extremely rare Halfpenny Token of the Copper Company of Upper Canada, from dies which turned up in the hands of a London dealer in 1894, and were put upon the market with nothing to distinguish them from originals, to which the Editors of the *Journal* referred at length in July, 1894, and again in October, 1895, as a proceeding which reflected no credit on its promoters. With these instances in mind, one cannot but feel a desire to have a well-established pedigree of pieces of this character which may come to light, before accepting them as genuine issues of the period and above suspicion. No reflection on the piece in Mr. Caldecott's cabinet is here intended, of which we know no more than the brief allusion to it in the *Chronicle* (1899, Part II).

Of the "Massachusetts Shilling of 1652" the information given in the brief item in the *Chronicle* is too meagre to form a satisfactory judgment. We have been told that at a meeting of the Boston Numismatic Society, many years ago, the late Mr. Colburn showed an impression in copper of a New England Shilling, but whether of the willow tree, the oak tree, or the pine tree variety, so called, our informant is unable to say. That at least one example of the coin, struck in copper, and possibly as a trial piece, is in existence, we know from the impression in Mr. Caldecott's cabinet; but whether it is the piece once exhibited in Boston, or a different one, we have no means of deciding. If its pedigree is known to Mr. Caldecott, we are very sure American collectors would be glad to learn its history. That two impressions in copper of these early American coins should chance to be found side by side in the cabinet of an English collector is a matter of more than passing interest,—especially when nearly two centuries and a half have elapsed since the dies from which they fell were engraved. It is well known that all the pieces generally classed under the title of "Pine-tree Shillings" bore the date of 1652; although struck at intervals for about thirty years afterward, for some reason not clearly understood that date continued to be placed upon all subsequently coined until the last recorded mintage. It is also well known that not very many years ago a certain individual reproduced the dies, and counterfeited the Colonial issues, producing a very successful imitation of the original pieces. It would invest Mr. Caldecott's Shilling with an air of romantic interest if it could be shown to be a genuine trial piece of a pair of dies from the

hands of the old Boston Mint-master. But it must be admitted that from the multitude of dies which he undoubtedly engraved, it is remarkable that we have learned of but one or perhaps two sets of trial (?) pieces which have come down to us, and that our knowledge of these is of comparatively so recent a date, if such impressions were ever taken by Hull.

R.

The communication above brings up some interesting questions. With regard to the Baltimore coinage, Ogilby's "America," printed in 1671, says there were then in circulation in the Maryland colony, "Besides English and other foreign coyns, some of his Lordships own coyn, as Groats, Sixpences and Shillings, which his Lordship, at his own charge, caus'd to be coyn'd and dispers'd throughout that Province," etc. The Groat is Fourpence; he says nothing of a copper coin of the series. (See *Journal*, III, p. 87, where a cut of the Sixpence is given.)

The Rev. Henry Christmas, F. R. S., in an article in the *London Numismatic Chronicle* (1862, II, New Series, p. 20), says of the Baltimore money (1660), it was struck in silver and also in "copper, of [the latter of] which one specimen only has come down to our time, and consisted of pennies. The Maryland penny was successively in the collections of Mr. Hodsol and Mr. Martin; it is now no longer in this country, having been purchased at the sale of the last-named collection, for the large sum of £75, and sent to America." Of the subsequent history of this piece we are ignorant, unless it be the Penny sold in the Mickley sale, Oct. 28, 1867, Lot 2,307, "in the finest possible condition," which was bought by the late Mr. C. I. Bushnell, for \$370. The late Mr. Mickley, in a letter to the *Journal* (VII, p. 63), dated November, 1872, said that "the series of Lord Baltimore in silver and copper" was seen by him in the cabinet of the British Museum. Probably those coins are still there, and if so, an examination would show whether the copper pieces were struck from special dies or from those engraved for the silver. We should be glad if some of our English correspondents would send us information on this point. The dies of the Baltimore pieces were doubtless made in England, and we know that impressions both of the Shilling and Sixpenny dies have been struck in copper; but whether these were merely trial pieces, or possible restrikes of a somewhat later date from the original dies, is not clearly established. Mr. Caldecott's coin is said to have been from the Sixpenny dies; an original from dies made for striking pennies, if such were ever engraved, would certainly be of very great rarity. It is but just to add that none of the copper Baltimore pieces which have come under our notice have borne marks of circulation, and, to the best of our judgment, they were not modern; but whether they were struck as trial pieces or for some other purpose, there seems to be nothing to show.

It is not easy to explain the existence of the "Massachusetts Shilling" in copper. Our correspondent alludes to an impression in that metal said to have been shown at a meeting of the Boston Numismatic Society. Such a piece was shown in 1875, and an account of it, with an illustration, may be seen in Volume IX, p. 92, of the *Journal*,—and this, we presume, his informant had in mind. A reference to the account of that meeting shows it was one of the "Pine-tree Shillings," struck over a Half-penny of George I, apparently of the date of 1723; though the date is not very clear, it is evidently of that reign. Some attempt was made to trace the history of that piece, and its owner, Mr. Henry S. Adams, was said to have obtained it from a gentleman in Portland, Me., who stated that he had personally owned it perhaps a dozen years, and that he had purchased it from a previous owner who claimed to have had it for forty years or more. Admitting this story to be correct, as the piece was shown in 1875, its pedigree previous to about 1820 or '25 is not known. It was then suggested that the dies from which it was struck might have been rejected because there was no N in the word ENGLAND, but the rude and imperfect execution of all those pieces militates against this theory. Whether the dies were rejected for that or any other reason matters little, for it is evident that if they were originals, they had been wonderfully preserved for forty years at least, to be used

on an English Penny of 1720 or later. There is no reason, however, to think that this piece is the one shown in London.

That the dies of the Pine-tree money were counterfeited in the first half of the present century or before 1856 is well known (see *Journal*, Vol. VII, p. 5), and it is strongly suspected that there were other counterfeiters of Pine-tree money besides the one exposed in August, 1856, evidence of which has occasionally been given in our pages. The piece shown in Boston, however, cannot be called a genuine *trial* piece, as the dies from which it was struck had long passed out of use. Our correspondent is correct in saying that certain Fugio dies were discovered some years ago in New Haven, but we know of no impressions from these which were ever found in circulation.

It is barely possible, though hardly probable, from the number of impressions of copper taken from the silver dies which have appeared, that the Baltimore dies were in existence at a comparatively recent period, and were occasionally used for the amusement or profit of their owner, who perhaps enjoyed the wonder of collectors when they found the curious coins, or was tempted by the "fancy price" obtained for the piece mentioned by Mr. Christmas, to put impressions on the market surreptitiously. But nothing in the appearance of such as we have seen suggests any such opinion, and in spite of some bitter experiences with "Franco-American" issues and other Canadian pieces, by which our collectors have suffered, we do not believe the Baltimore dies have ever been used for purposes of deception. We have no theory to suggest concerning the Pine-tree piece, all the dies for the original issues of which were doubtless made in Boston. How any genuine pair could have been preserved for forty years or more, and then used once on a penny, and not again, is a mystery; it would seem much more probable that the latter piece (that once owned by Mr. Adams) was a counterfeiter's trial piece; whether the dies were subsequently used to strike silver counterfeits we cannot even guess; but we have grave doubts whether honest John Hull, if he ever tried his dies on copper, would have allowed an impression to pass out of his hands. American collectors would be pleased to know more of Mr. Caldecott's "Massachusetts Shilling," and its history.

EDITORS.

MEDAL FOR THE DEFENCE OF FORT RIDGELY, MINN.

FORT RIDGELY was a United States post, built in 1853 upon the reservation of the Sioux, near the head waters of the Minnesota River, in Minnesota. On August 18, 1862, these Indians rebelled against the United States, and massacred a great many of the citizens of Minnesota. Fort Ridgely was besieged for nine days, and the small garrison, composed of one company of U. S. volunteers, and a large number of citizen refugees, repelled the attack successfully. The State of Minnesota, recognizing the importance of this fight, made an appropriation for the purchase of the site of the fort and the erection of a monument to commemorate the event, and also had a bronze medal struck, to be given to the defenders of the post, at the time of the dedication of the monument, which occurred in August, 1896. The obverse of the medal has a representation of the fort, with the dates AUGUST 18-27, 1862, above, DEFENDER OF F^T RIDGELY Over the flagstaff, in a scroll, TI-O-PA HA-TA-KI-PI, which is Sioux, and means "They shut the door against us," a remark made by an Indian engaged in the attack; it signifies that this fight stopped all further progress of the Indians in the rebellion. The reverse has: PRESENTED BY THE STATE OF MINNESOTA TO — (the recipient's name to be engraved), surrounded by a wreath of the moccasin flower, which is the State flower.

C. P. N.

THE "TALISMAN OF SLAVERY."

SOMEWHAT remarkably, within a few weeks, impressions of the well-known token "Am I not a woman and a sister" have been exhumed at different points in the United States, and newspaper correspondents have been giving a romantic story of the mystic and potent qualities which these so-called "talismans of slavery" possessed. We venture to say that this name was never applied to them previous to 1900. The piece is one of the tokens struck in the "Hard Times," and was described in the *Journal* by Mr. Low, in his interesting catalogue of those tokens, recently reprinted in pamphlet form; it is numbered 54 in the list lately printed, and 79 in his previous catalogue. Briefly, the device on the obverse shows a negress kneeling, to right, with the legend AM I NOT A WOMAN AND A SISTER and the date 1838 between rosettes at the bottom; the reverse is quite similar to the copper cents of the period, and has the legend UNITED STATES OF AMERICA surrounding a laurel wreath, which encloses the word LIBERTY over the date 1838. The metal was copper, the size the same as that of the Cent. The piece is familiar to collectors of these tokens, and is quite common. By whom they were struck is not stated by Mr. Low, and very likely is unknown at the present day; the device was probably suggested by an equally well-known token which appeared in England early in the century, with the type of a manacled negro kneeling, and the motto "Am I not a man and a brother?" The reverse of this the writer does not for the moment recall, but the piece he has often seen, and it will doubtless be remembered by the readers of the *Journal*. The "talisman" was freely circulated at a time when "anything went" as currency, without question, even military buttons being an acceptable substitute in many places for "hard money," and at least as valuable as the filthy "shin-plasters" and "red dog currency" so freely put upon the market at that time.

The first of these "talismans" was dug up in Tipton, Indiana, by a Mr. Garnett Todd, while spading his father's garden, and in the *New York Tribune* early in June an Indianapolis correspondent gave some account of its finding; the *Boston Transcript* of 9th June, 1900, also had a very full account of the piece and its reputed object, which attracted notice and some replies from local collectors. In the *Transcript's* article, based on that in the *Tribune*, we find the following:—

... The device is symbolical of the appeals that the Negroes were making to that sentiment of liberty in the North which afterward led to their freedom. Until the copper piece was unearthed by the Tipton youth it was not known that such a representation had survived the slavery days, and there are only few persons now in Indiana who remember the use to which such coins were put, and the magical effect that they had among those who were active in helping runaway slaves to a place of safety whenever they found their way to Indiana soil. Indeed, it was only the few who knew that such copper pieces were in existence, for not many of them were ever made, and these had no special significance except to those who understood their meaning and had bound themselves by solemn oaths to discharge every duty which their presentation placed upon those to whom they were sent.

No doubt the writer of the foregoing did not know that "such a representation had survived," but there are hundreds of others who did; he thinks "there are only a few persons now in Indiana who remember" its use, and its "magical effect." It is very doubtful if a single person now or ever in Indiana at any time knew, much less remembers now, its "magical effect." In other respects the tale is very romantic, if true. The coin, however, as every dealer knows, is common, though the writer

quoted thinks not many were made. Tipton is in the north-central part of Indiana, about half-way from the northern limit of slavery in Kentucky, to the Canadian line. The article continues with a description of the "underground railway," and the mode of using the pieces :—

The conductor or person in charge of a runaway slave carried one of the copper pieces, and before daylight of the morning following the night on which he began his journey he stopped at the home of another man connected with the organization, and presented the copper piece as evidence of his own good faith as well as of the sacredness of his mission. The person to whom the talisman was presented was bound by his oath to conduct the fugitive slave to another station on the "underground railway," and he invariably accepted and performed the obligation without protest, no matter what might be the demands upon his time in other directions.

With the presentation of the talisman to another member of the organization, the duty of the first conductor was performed and he returned to his home. The second person now concealed the fugitive during the day, and if inquiries were made for the slave, or it became known that the master had followed the runaway and was close on his trail, he might be kept in hiding for a week, or even a month. When the coast was clear the fugitive was again started on his journey, and before daylight he was turned over to another member of the organization, by presenting one of the copper pieces, which carried with it the obligation to protect the fugitive till he reached another station. Thus the slave was passed from person to person till he was landed on Canadian soil, where further concealment was unnecessary, and where he became a free man.

. . . . It has been said that not more than twenty of the copper talismans were ever made, and up to the breaking out of the war those who had them guarded them with the most jealous care. What became of them is not now known, but none of them were supposed to be in existence till Garnett Todd found the one at Tipton.

The closing paragraph above is pure romance.

Within a few days after the appearance of the article above cited, an impression was "discovered" in the cabinet of Hon. B. B. Thatcher, of Bangor, Me., and the *Bangor Commercial* for 16 June, ult., has a cut of the piece, with an account of the finding of the Indiana token, and the following comments :—

Mr. Thatcher read the story with interest. It made so much of an impression on his mind that he went to his collection of coins and autographs, and, greatly to his own astonishment, found therein one of the slave coins as described above. Then he knew that his own family had been engaged in assisting in the work of carrying on the underground railroad. (!)

"I remember," he says, "that when I was a child many negroes came to our house in Bangor. They came at night when I was asleep, and I would see them at breakfast in the morning. My father secreted them in his house until the next night and sometimes over a Sunday, and then would take them in his wagon and drive them to the next station. I dimly realize that they were escaping slaves, and that they were being assisted on the final step of their race to Canada and freedom. This coin which I have found in my collection, much of which was made by my father, must have been his secret pass or signal by which he was known and recognized by other agents of the system."

The coin is in perfect condition. Mr. Thatcher is inclined to believe that more than twenty of them were struck off, but on account of the secrecy surrounding their manufacture and the fact that it has been preserved sacredly for thirty years, it is impossible to prove one thing or another.

With the closing words of the extract above, probably no one will disagree. It is interesting to note that the two pieces came to light at two widely distant points, which appear to have been stations on the famous "underground railroad." That the piece may have been incidentally put to the use claimed for it we are not disposed to dispute, which, as remarked, is interesting if true; but that such was the original purpose of the token we doubt greatly, while the statements as to its rarity and the secrecy of its issue are entirely erroneous.

THE OLDEST MASONIC MEDAL.

In the "Medals of the Masonic Fraternity" it is said that the oldest of this series is that struck for Lord Charles Sackville, in 1733, there described under I. Only a single genuine impression was known for many years, which was in silver, and formerly in the cabinet of the Lodge "Minerva of the Three Palms," of Leipzig, but that is said to have disappeared, and its whereabouts, if it still exists, is now unknown. Merzdorf, in his work on Masonic Medals, says the only example known to him was in the Hammerstein Collection, but in his preface he intimates a doubt as to whether it was actually there, or whether it was not rather among the pieces Hammerstein desired. Although engravings of this medal have been printed by Bode, Köhler, Zacharias and others, considerable doubt as to its actual existence, — largely due no doubt to its rarity, — has always been felt, the earliest notice that I recall being in Bode's "Pocket Book," 1777, No. 1. Once or twice in the last forty years, a query has appeared concerning it; I remember one in "Notes and Queries" (the English magazine) many years ago, but no very satisfactory answer seems to have been given the inquirer.

That such a medal was actually struck, however, was proved not many years ago, when an impression in copper was offered in the Doughty Sale, as apparently an "American Indian" piece, if my memory serves me. It was quietly picked up at a nominal price by a well known dealer who thought he recognized its value, and was at once secured for the cabinet of Gen. Lawrence, at a price satisfactory to all parties, where it now reposes, one of the gems of that superb collection. After twenty years' study of Masonic medals, and some familiarity with those in the hands of collectors, I have never seen or heard of another example, and believe the Lawrence medal may now fairly be regarded as unique.

A recent discovery, communicated to the *London Freemason* by Dr. W. Begemann, and printed also in the proceedings of the Lodge "Quatuor Coronatorum," for 1899, shows conclusively that the medal was known in 1738, and that it is what it claims to be, the oldest medal of the Order, and struck in 1733. Dr. Begemann says: —

In 1738 appeared a German book, entitled "Gründliche Nachricht von den Frey-Maurern, nebst argehängter historischen Schutz-Schrift. Franckfurt am Mayn, in der Andreäischen Buchhandlung, M.D.CCXXXVIII." A second edition followed in 1740. On the title page the two sides of the Sackville Medal are to be seen in print, and in the book itself, on pp. 137, *et seq.*, we read the following account, which I give in English: — "From Florence we learn that Lord Charles Sackville, Duke of Middlesex, a son of the Duke of Dorset, has founded a Lodge and Society of Freemasons, and that a medal has been struck there. On the obverse is his bust in the Roman fashion, with the inscription: CAROLUS SACKVILLE MAGISTER FLORENTINUS. On the reverse we have Harpocrates, the heathen god of Silence, as a nude male figure with a flower on his head, one finger of the right hand laid on his lip, and in his left hand a horn of plenty, filled with flowers and fruit. On one side of him are all sorts of Masons' working tools, and on the other side, the chest of mystery and the snake." Looking to the reproduction of the medal we find that the word "Florentinus" is abbreviated, being represented only by the letters "FL." Under the bust appears in small letters L. NATTER 1733. The obverse shows the legend AB ORIGINE, and under the platform whereon Harpocrates stands, we see, once more in small letters, L. NATTER, | F. FLORENT: in two lines, *i. e.*, L. Natter Fecit Florentinus. Harpocrates leans his left arm on a pillar; to his right are a perfect ashlar, mallet, compasses, square and level. The objects on his left side are not easily made out; there is something like a basket with a pickhammer leaning against it, something like a ladder leans against the pillar, and something like a thyrsus lies across the basket; but there is nothing to be discovered of a snake or the like, only a knot of ribbon on the staff. Now, inasmuch as the *St. James' Evening Post*, in 1738, also states that there were lodges in

Florence at that time, which had been interdicted some years previously (*v. Mas. Mag.* iv., p. 421), we are forced to concede that Sackville was Master of a lodge at Florence in 1733, and that the medal is not a forgery of a more recent date.

I have seen the medal itself only once, but I believe the word FLORENTINUS is abbreviated, as mentioned above, and the description in other respects is substantially correct as I recall it,—the snake which Dr. Begemann is unable to make out, is, I am confident, readily discernible on the medal, his failure being due to imperfections in the engraving cited.

I am indebted to Bro. W. J. Hugan, for my knowledge of Dr. Begemann's discovery, in which I am sure all Masonic collectors will be interested. W. T. R. M.

MASONIC MEDALS.

[Continued from Vol. XXXIV, page 119.]

MCXXIII. Obverse, Within a wreath of olive arranged to suggest a shield, are the arms of the Grand Chapter of New York; a cross, with the usual devices of a lion rampant, an ox, a man, and an eagle, in the spaces surrounding the cross, but no tinctures are indicated; crest, the ark of the covenant with cherubim; on either side are the supporters, two cherubim, each with one wing raised above the ark; the other drooping by his side; the cherubim stand on a ribbon of three folds, which bears the motto HOLINESS | TO THE | LORD; beneath the ribbon, as if sustaining it, is an ornate scroll. Legend, on a border separated from the field by a circle, and its surface slightly raised and deadened, GRAND CHAPTER R. A. M. STATE OF NEW YORK and at the bottom, completing the circle, ★ 1798-1898 ★ Reverse, Two pillars supporting an arch with a large keystone on which is a triple Tau; the pillars have ornate capitals and panelled bases; between them is a mosaic pavement on which in the background stands the ark, surmounted by kneeling cherubs and the meridian sun above. Legend, on a border similar to that on the obverse, ALBANY FEBRUARY 1ST 2ND & 3RD 1898 and below completing the circle ★ LAUS DEO. ★ Bronze. Size 28.¹

MCXXIV. Obverse, On an ornate shield the arms of the Grand Chapter of Rhode Island, which are similar to the preceding, but the cross is formed of four squares, vert, and the tinctures of the several quarters are indicated by the conventional lines, etc., the first and fourth quarters azure and the second and third or. Crest, the ark of the covenant with cherubim as described. Motto, on a long ribbon nearly surrounding the field, and the ends closely approaching the crest, — HOLINESS TO THE LORD; the ribbon is folded and has one word of the motto on each fold. Legend, separated from the field by a circle, above, ONE HUNDREDTH ANNIVERSARY and below — MARCH 12, 1898. — completing the circle. Reverse, Two pillars standing on a platform, approached by seven steps, which support an arch of seven stones;

¹ In the Lawrence collection. Struck for the Centennial of the Grand Royal Arch Chapter of New York.

between the pillars, very small, are the ark and cherubim, over which is a radiant star of double triangles; over the keystone a radiant triangle from which a ribbon with forked ends falls on either side the pillars, bearing the same motto as that on the obverse. Legend, separated from the field by a circle, M. E. GRAND ROYAL ARCH CHAPTER OF RHODE ISLAND, the date 1798 at the bottom. Bronze. Size 21. One in gold was struck for presentation to the Grand High Priest at the time. The die of the reverse shows a slight crack near the capital of the left pillar. Worn with a scarlet ribbon, the color of the grade.¹

W. T. R. M.

[To be continued.]

MEDALS OF THE GRAND ARMY.

II.

Editors of the Journal:

I SEND additional descriptions of Grand Army Medals, most of which were struck in connection with the National Encampments, deferring for a time an account of the Relief Corps medals mentioned in the April number of the *Journal*.

Obverse, The arms of the State of Maine,—a pine-tree with a stag lodged at its base; supporters, dexter, a farmer, standing, with scythe, and a small sheaf behind his feet; sinister, a sailor, his hand resting on an anchor; below is a ribbon scroll with the word MAINE and G. A. R. beneath it, the central letter depressed below the line; crest, a radiant star of five points; on the lower rays a ribbon, diagonally, with the motto DIRIGO Legend, NINETEENTH • ANNUAL • NATIONAL • ENCAMPMENT • The die on some impressions shows a slight crack near the top. Reverse, A wreath of laurel, open at the top and tied with a bow of ribbon at the bottom, encloses the device of the Grand Army, as already described,—two soldiers clasping hands, etc., in a double circle which contains the usual legend as previously given, GRAND ARMY etc. Bronze. Size 20. Edge loop for ring, and ribbon attached to a clasp on which is PORTLAND 1885 on a sunken tablet filled with perpendicular lines.

For the visit of Post 2 of the Department of Pennsylvania to the Encampment at Boston, the members caused a medal to be struck, on the obverse of which was the device and legend of the G. A. R. in a circle, as on the preceding. Legend, two circular lines; the outer circle has 24TH NATIONAL ENCAMPMENT G. A. R. • ★ • and the inner, BOSTON above, and AUGUST 13TH 1890. below. Reverse, A scroll or ribbon with the word POST over a large 2; the ends of the ribbon rest on a crescent-shaped scroll on which PHILADELPHIA. Bronze. Size 22. Edge loop for ring and ribbon. The clasp is oblong with BOSTON on a roughened tablet, which is surmounted by a semi-circle containing 1890 on a sunburst.

Another medal designed for use by individual members of the Grand Army who were delegates to the National Encampments, but which was not limited to any special locality, was struck on a planchet in the form of a key-stone. On the centre of the field is the device of the body,—the group of soldiers, children in the foreground, flags and Columbia, as on others described, but the circles and legend enclosed are omitted. At the top G. A. R.; in a semi-circular line over the group, DELEGATE FROM

¹ In the Lawrence collection.

with a five-pointed star above in the upper corners of the stone, and below the group, in two lines, the first curving upward, PENNSYLVANIA TO | NATIONAL ENCAMP^T. The reverse is plain. A planchet loop at the top for a ring. Copper. Greatest length 28, greatest width, 24. Worn with a clasp; one before me has SAN FRANCISCO on the bar, over which in a semi-circle, 1886; the bar is roughened and the semi-circle above has perpendicular lines.

[To be continued.]

C. P. N.

AN UNDESCRIBED HARD TIMES TOKEN?

Editors of the Journal:—

I SEND you below a description of a Store Card or Token, in my possession, which I do not find mentioned in Mr. Low's recent Catalogue. The piece appeared in Woodward's Sale of the Leveck Collection, May 26-29, 1884 (Lot 1738), under Massachusetts Store Cards, together with one of those struck after the style of the firm was changed in 1834; the latter appeared alone in Woodward's 69th Sale (Lot 800). The former at least seems to belong to the Hard Times Series by the time of its issue, which is shown by the old Boston Directories. In 1829 or earlier, the firm was Pilsbury & Milton; but from 1830 to 1834 Mr. Wm. H. Milton, for whom the piece was struck, was in business alone under that name, on the ground floor of Fanueil Hall. This fixes its date, for in that or the following year the firm name was changed to Milton & Co., Mr. Slocum being admitted; they retained the same location until 1845, when their address is given as Market Square. If the Milton piece is admitted, that for Milton & Co. may perhaps claim the same privilege, as it was struck between 1834 and 1845. I know nothing as to the rarity of either card, but it does not seem to appear very frequently in the Auction Sales; indeed I have noticed it but twice in the catalogues to which I have access (as cited above). The piece is probably well known to collectors of Store Cards; my chief object, however, is to show its probable right to be regarded as a "Hard Times Token." The description follows:—

Obverse, Legend, CLOTHS . CASSIMERES & VESTINGS . and at bottom, completing the circle BOSTON Within the legend the inscription in five lines, W^M H. MILTON | MERCHANT . TAILOR | N^{OS} 4 & 6 | FANUEIL (*sic*) | HALL *Reverse, Legend, FANUEIL (*sic*)* HALL CLOTHES and at bottom, completing circle, WAREHOUSE. surrounding the inscription in six lines AN | EXTENSIVE | ASSORTMENT | OF FASHIONABLE | READY MADE | CLOTHING. Borders, an inner circle of small dots and an outer one of larger dots slightly serrated on the inner circumference. Copper. Size 18 A. S. nearly.

A. J. G.

The communication above affords an opportunity for some comments by the senior Editor of the *Journal* on the catalogue of "Hard Times Tokens," recently reprinted in pamphlet form by his associate in New York. A review of a work which first appeared in our own pages is hardly to be expected from the editor, and the remarks below are the unsolicited expression of the views of the writer on the work of his associate. It may be premised that a certain distinction exists between what are known as Store-cards, issued for advertising purposes, and Tokens struck for somewhat similar reasons, but which were also intended to be circulated as money. It is not always easy for the collector to draw the line between these classes, and this is especially true of the undated pieces, concerning which there may well be some difference of opinion.

Undoubtedly the Store-card described above was struck during the period covered by Mr. Low's catalogue, and in his recent Sale (June 23, Lot 363) he mentions *three* varieties of this very piece, the dies for which he believes were cut by engravers who supplied a large quantity of tokens for currency. Evidently he knew of the piece and intentionally excluded it. It is a common token, or rather card, of no great value, and therefore, we presume, is rarely catalogued separately; so that our correspondent might very easily have overlooked it. The reason for its exclusion seems not far to seek. In his list, it will be remembered, Mr. Low broadly classes the Tokens into "dated" and "undated." While he includes in the first class a number of political and satirical pieces which bear no date, yet the time of their issue is very closely fixed by the device or inscription they bear, together with the fact established by cotemporary evidence that they were used indifferently with Cents of the period as a circulating medium: and this we judge to be the reason why they are not placed among the "undated" Tokens. Of the latter, an inspection will show that they were struck, we believe without exception, to be used as currency, since they bear imitations of one or another die of U. S. Cents, Canadian coins, etc.

Of the dated "Merchants' Cards" of this period (Nos. 72 to 144), some are clearly shown by the obverse or reverse device to have been intended to circulate as Cents; others are mules of dies previously used for the same purpose, and presumably themselves intended for a similar end; while the remainder differ from "Store-cards" not described by Mr. Low, chiefly in the fact that they are combinations of advertisements with impressions from "stock dies" made by manufacturers of such pieces, expressly designed to be muled with the business cards of shop-keepers whose customers preferred metal tokens to the vile "shin-plasters" which were then so plentiful. No doubt Store-cards were often utilized in making change, to the profit of those who uttered them, and were for a time received without question in various places. The trivial cost of their manufacture made it easy for the merchant whose name they bore to substitute them for the cheaper fractional bill of paper, which, by the well-known law, had driven out good money. But where a piece does not clearly show that it was intended to take the place of a coin, either by its device or its date (as the card under notice), even when it is known to have been struck in the "Hard Times," Mr. Low seems to have regarded it merely as an advertisement, and deliberately excluded it. Such at least is our opinion, formed without consulting him, and we leave it to Mr. Low to make his own defence of his classification, if he thinks it necessary.

The "Hard Times" period was a remarkable one on many accounts, and is worthy of a careful study from the point of view of the political economist. Mr. Low's list is a valuable contribution to the numismatic and historical side of the case; the coinage, if we may so call it, was one of its singular phases, which finds a certain parallel in the British Tokens of the last century. That he has omitted nothing, we do not understand he claims; but that he has given a very careful and exhaustive study to these pieces is evident from the fact that the number he now describes has increased from 83 in 1886 to 164 in 1900.

M.

MINOR COINS OUTSTANDING.

THE Director of the Mint, in answering an inquiry, states that there are \$16,628,323 of five-cent pieces and \$9,952,892 of one-cent pieces outstanding. This gives an idea of the enormous number of these little coins necessary to transact the business of the country. Since the coinage of these little pieces began, the total value of the numbers that have been coined is, of five-cent pieces, \$17,991,298; one-cent bronze, \$10,072,316. While these coins are given as outstanding, it is impossible for the Mint Bureau to estimate the number lost, destroyed, not in circulation, etc.

NOTES AND QUERIES.

EFFIGIES OF CHRIST ON MEDALS.

THE appearance of medals, evidently of great antiquity, which bear a likeness of the Saviour with Hebrew legends, has puzzled numismatists to explain their origin. Some of these are of German manufacture and of medieval times, while others are clearly of greater age. We learn from M. Blanchet that some light on the problem has been furnished in a communication to the French Society of Antiquaries, at their meeting, 18 April last, by M. Mowat, who called attention to a passage in Jobert's *La science des médailles* (1692, p. 165), which has apparently escaped the notice of students of these pieces: this connects them with the devotional Byzantine medals, struck by order of the Emperor John I, Zimisces (A. D. 963-975).

PATTERN PIECES.

It is very desirable that some competent authority should complete an accurate catalogue of the Pattern Pieces of the issues of the National Mint. Whether the records of the mint would furnish the necessary information may be doubtful, but the authorities would confer a favor on American collectors if such a list could be incorporated in one of their Annual Reports. The late Mr. R. C. Davis made a partial list, and according to Eckfeldt and Dubois, the Washington Cents of 1791-2 were patterns. It is my opinion, however, that these were really English Tokens of the Conder period. Some would consider the so-called Martha Washington pieces as patterns. May we not hope for a reliable list, which should be at least accurate, so far as may be.

E. J. C.

EARLY MINT PROOFS.

IN answer to a query in the April number of the *Journal*, I reply, the earliest proofs yet discovered are the half dime of 1794 and a copper dollar (pattern) of 1794, both in the Benjamin Haines sale catalogue, Jan. 19-23, 1863. Proofs exist of the following: 1796 quarter dollar and 1797 cent, both in the collection of Mr. Charles Steigerwalt, Lancaster, Pa.

C.

OBITUARY.

EDWARD MARIS, M. D.

THE death of Dr. Maris, which occurred on Wednesday, 13 June, ultimo, will be greatly regretted by a large number of American collectors, especially those interested in the copper coinage of the United States and the local issues of the Colonies before the establishment of the National Mint. For many years he has been regarded as one of the highest authorities in that department, and his acquaintance and correspondence with those interested in this branch of American numismatics was very extensive. To such the announcement of his departure will come as a personal bereavement, for his knowledge of the numerous varieties of Cents, National and Colonial, his familiarity with their differing dies, and his exhaustive study of the whole subject, had caused his opinion to be frequently sought, while his readiness to respond to all inquirers and his genial courtesy had won the friendship of many who never grasped his hand.

He was born at "Woodside," near Chester, Penna., in 1832, the son of Jesse J. Maris and Mary West, a grandniece of Benjamin West, the distinguished American artist. After completing his studies at the Friends' Boarding School in Westtown, Chester County, he was for a time an instructor in mathematics at Haverford College, and then entered Jefferson Medical College, where he graduated about 1855. He

passed his life in the successful practice of his profession, but found time in the midst of its many cares for much work on philanthropic and educational lines, and sought recreation in numismatic study. He began his collection soon after engaging in practice, as many others have done, by the effort to complete a set of the U. S. Cents, and then of the national coinage; the interest thus aroused led him later to a special study of ancient coins, historical medals, etc.

His first contribution to the literature of the science was his well-known work on the Cents of 1794, still regarded as a high authority; he followed this by a monograph on the Coins of New Jersey, and his collection of the numerous varieties was one of the most complete ever gathered, while his happy choice of descriptive terms to distinguish the differing busts which they bear has been generally accepted by those who have followed in his steps.

In 1866 he disposed of these and most of his Colonials and pattern pieces, at a sale which is still remembered for the rare coins it contained,—among them a unique *Immunis Columbia*, an *Immune Columbia* of which but two were known, a silver "Franklin," also unique, and an extremely rare *Inimica Tyrannis*, with others of hardly less interest.

Since the dispersal of that collection he has acquired one of probably no less interest in the direction of ancient and foreign coins, as already indicated, many of them in superb condition, together with a large variety of rare historical medals, and a very complete set of Colonial and State notes. It is to be regretted that such a collection—the result of forty years of assiduous labor—should be scattered, but such, we fear, will be its fate. We could wish it might be made the nucleus of some State or National Cabinet, but the time for that does not seem to have arrived.

M.

JEAN PIETER SIX.

THE death of M. Six, the eminent numismatist of Holland, which occurred nearly a year since, has not been hitherto noted in our pages, for the reason that we have been hoping to find in some of our foreign contemporaries that information regarding his life and labors which was not accessible to an American editor, so widely scattered were his writings. In the last number of the *Revue Numismatique* (*deuxieme trimestre 1900*), published under direction of members of the "Société Française de Numismatique," M. E. Babelon, one of its editors, has an admirable tribute to his memory, from which we take the following facts:—

JEAN PIETER SIX was born at Hilligom, 6 November, 1824, and died on his estate, Hilversum, near Amsterdam, 17 July, 1899, aged nearly 75. Lovers of numismatics, particularly the students of ancient coins, will feel a profound regret at the death of their learned associate, while those who were privileged to know his obliging spirit and his great disinterestedness will feel a deeper grief in their loss.

He was of an old Cambray family, and one of his ancestors was on intimate terms with Rembrandt, who painted a famous mural portrait of his friend, which still remains in the possession of his descendants. The family residence in Amsterdam was renowned for its pictures, which were freely shown to visitors. M. Babelon notes an interesting incident of a visit to this gallery. He had been admiring the Rembrandt and other paintings, and, as he was taking his departure, sent his card to the master of the house, who hastened to greet him, and, taking his arm, led him to the private library and showed him a large collection of pieces lying on the table, which

he was at that very hour studying, to justify, to combat, or to qualify M. Babelon's lectures and classification of the coins of the Persian Achéménides. The discussion was long and interesting to both, and they parted, little thinking it was their last meeting.

With a memory well stored with the classics, and an acute and critical taste, he studied the science of coins for its own sake, conducting an active correspondence with his co-laborers in various lands, and giving the results of his own investigations with the greatest willingness and liberality. He began the collection of Greek and Roman coins in 1846, and these pieces formed the principal subject of his study to the close of his life. As early as 1852 he began to contribute to numismatic periodicals, usually writing in his native tongue, but after 1859 his work was mostly given to the press in French. In 1855 he published a catalogue of the Greek and Roman medals in the Royal Institute of Holland, successfully accomplishing assignments of pieces and the reading of legends in many instances where generations of students had previously failed. Coins with Phenician, Cypriote, Aramaean, Lycian and Pamphylian legends form the subject of many of his learned papers; and even in conjectures as to their interpretation, which seem to some of extreme temerity, it is impossible not to admire the penetration and profound erudition of their author. His writings have appeared at intervals, for more than twenty years, in the *Numismatic Chronicle*, London; and in the *Revue Numismatique* (Paris), the *Annuaire* of the French Numismatic Society, and the *Zeitschrift für Numismatik* many elaborate essays will be found, from 1882 until a short time before his death: his last published paper was on the type of Jocastos on coins of Rhegium, in the *Chronicle*. We learn that his son, who has inherited his tastes, and is already distinguished as an archaeologist, is to prepare a biography of his father, with a bibliography of his works. M.

EDITORIAL.

THE BALTIMORE PENNY.

In addition to what has been said of the Baltimore Penny in copper, on a preceding page, we observe that although Oldmixon (1708) says that there was a Mint in Maryland "to Coin Money, but it never was made much use of," this statement is not accepted as true by numismatists, and Crosby, in his *Early Coins*, shows from "State Papers, London, cvii, p. 646," that the silver coins were struck in England, in 1659, and that the Mint officials brought the matter to the attention of the Government, who ordered the arrest of Lord Baltimore. He further remarks that "a coinage of copper seems also to have been intended, . . . although we find no record referring to an issue of copper. . . and from the fact that but a single specimen is known, no large amount of it could have been put in circulation." He gives a cut of this Penny, which we have reason to think went to Mr. L. G. Parmelee, of Boston, from the Bushnell sale. The obverse is of the same design and very similar to that of the sixpence and has the same legend CÆCILIVS : DNS : TERRÆ MARIÆ : &C. ✱; the reverse has a ducal coronet from which fly two pennants to the right, and the legend is DENARIVM : TERRÆ-MARIÆ ✱ Borders milled, edges plain. Size 13 A. S. There is a counterfeit or copy of this Penny, of which Crosby gives a photogravure; the latter can be distinguished by the variations in the legend, which has &CT. and the letters NS after D have no line above them. Idler also issued a copy, with his name and business on the obverse surrounding the bust. It remains for some one to show the origin of the piece named by Mr. Christmas, and its legitimate character as one of the Maryland series.

A HANDBOOK OF BRITISH COINS.

THERE are various treatises on the coinage of Great Britain and Ireland, more or less familiar to collectors and students, many of them valuable and exhaustive, and which will long continue to hold an authoritative place in numismatic libraries; but most of these will be superseded to a great extent, except as works of reference, by one which has lately been issued, the "Handbook of the Coins of Great Britain and Ireland in the British Museum." This is the work of Mr. Herbert A. Grueber, an eminent authority, whose connection with the Museum has given him admirable and exceptional opportunity for the work he has undertaken,—a work which requires minute and painful research, a ready and thorough familiarity with English history, and that capacity for deducing a judgment from conflicting theories which will be accepted as final, a power which comes only from patient and long-continued study. This Handbook, published in London in 1899, contains 272 octavo pages, with an Introduction of 64 pages and as many photogravure plates, and its contents win favor from the beginning.

At the very outset, Mr. Grueber disclaims for his work that it is an exhaustive treatise on British coinage in general; it simply professes to be a guide to the study of the pieces in the British Museum; and this gives one indirectly a glimpse of the marvellous wealth of that institution in this department alone, not to speak of its other coin cabinets.

When one remembers the labor performed in the study, and the information given as the result of his researches into the coins of the early Britons, by Sir John Evans, D. C. L. (Pres. London Num. Soc.), to whose work reference was made in the last number of the *Journal*, it will readily be understood why Mr. Grueber contents himself, in his Introduction—which contains a *resumé* of the characteristics of the various coinages which succeeded the Roman Conquest down to the present time, including Scottish and Irish coins—with a very brief reference to the earliest native British pieces. Taking up with care the Anglo-Saxon coinage, as shown in the issues of the various Kings of the Heptarchy and the early Bishops of York and Canterbury, and a less extended reference to the coins struck during the Danish occupation, Mr. Grueber discusses the origin of the various pieces which he describes, more particularly the penny, and examines the differences in their design, execution, etc., which followed the Norman Conquest. He comments on the gold pieces of Henry III, which were struck in 1257 or 1258, and were retired about a dozen years later. From that time for nearly a century onward, as is well known, the gold which circulated in the realm was almost entirely of foreign mintage. We should be glad, did our space permit, to comment at length on this excellent work, which fully maintains the reputation of its learned author. We can only further note the Appendices, which contain a list of mint-marks on English coins from Edward IV to Charles II, and a list of scriptural legends, etc., for which the medieval pieces were famous, and some of which have occasionally been noted in the *Journal*. The very copious Index leaves little to be desired. The price—only a guinea, we believe—brings it within the reasonable desires of every collector of these pieces, while its valuable information, much of which would be found with difficulty, if at all, in other accessible books on the subject, would seem to make it indispensable to those who wish to *know* their cabinets.

W. T. R. M.

DR. F. PARKES WEBER advises us of two typographic errors in his "Notes on Forgeries of the Period," printed in the last number of the *Journal*,—both occurring in the first paragraph on page 105, in the first line of which for "George III" it should read "George II (1728)," and in the third line, for "1820," the date should be "1821." As Dr. Weber's residence is in England, he was unable to examine the proof before printing, and the errors were of such a nature that an American proof-reader could hardly be expected to discover them, both of the pieces to which reference was made being exceptional, and also, we judge, of great rarity.